

# HATCHET

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THE GEORGE WASHINGTON  
UNIVERSITY

JANUARY 21, 1974

## Board of Trustees Approve Tuition Rise, Deficit Budget

The Board of Trustees adopted a \$50.9 million general operating budget for the 1974-75 fiscal year, approving a deficit of \$318,000 and a tuition increase of \$75 for next year.

The board, meeting for an hour and a half Thursday, approved the budget proposal with no major objections after the board's Finance Committee recommended it be accepted.

The adopted budget includes projections through 1978 that estimate increasing tuition and a leveling off of deficit budgeting by 1977-78.

Despite its lack of objection, "the board is concerned about the deficit situation, just as all of us are," said Director of Planning and Budgeting William D. Johnson after the meeting. It is the first deficit budget for GW in more than 20 years.

The tuition increases, which by 1977 will push the price of a full-time undergraduate year up to \$2800, will end the need for a deficit if the projections are correct.

The tuition increases will be necessary unless the present decline in full-time undergraduate enrollment makes an upward swing, according to Johnson. But enrollment, which is largely responsible for the budget problems, is projected to drop 200 students in 1974-75, and 150 for the next three years, Johnson said.

Next year's tuition for the full-time undergraduate program will increase from \$1175 to \$1212.50 a semester and semester hours will increase from \$86 to \$90.

The School of Engineering tuition will increase from \$1200 to \$1250 and a semester hour for that school

will be increased from \$88 to \$92. The National Law Center tuition will rise from \$1175 to \$1212.50 and a semester hour from \$88 to \$92.

A degree of Doctor of Juridical Science will now cost \$2525 and tuition for the Medical School will be increased from \$3000 to \$3200 a year.

For graduate study in the School of Arts and Sciences, in the School of Education, the School of Public and International Affairs, the School of Government and Business Administration, and for graduate and undergraduate study in the Division of University Students, semester hour costs will increase from \$86 to \$90.

The cost of summer session courses will increase from \$86 to \$90, and the cost of courses in the College of General Studies will rise from \$63 to \$67.

The Center fee will be increased from \$37.50 to \$43 for full-time students and from \$3.50 to \$4 per semester hour for part-time students.

The board also approved "in principle" projected tuition increases for full-time students of \$75 in 1975-76, \$100 in 1976-77, and 200 in 1977-78.

The deficit of \$318,000 for 1974-75 is expected to rise to almost \$500,000 the following year, then decrease to \$194,000 in 1976-77, and disappear by 1978.

In the new budget, student fees, which include not only tuition but all fees paid by the student, account for \$28.5 million income or 67 per cent of all income.

Investment income is \$285,000 and unrestricted gifts bring in \$300,000. Overhead recovery accounts for \$8.5 million of income.

Auxiliary enterprises brings in \$10.8 million and student activities and other sources account for the rest of the income.

Of the \$50.8 million, \$18.3 million will be spent on instruction. Six and a half million dollars goes to administration and \$8.5 million goes back into sponsored research. Almost \$10 million goes to auxiliary

(See BUDGET, p. 3)



Vanderbilt University Chancellor Alexander Heard, chairman of the board of the Ford Foundation, speaks at the 10th anniversary Consortium dinner. [photo by Jeff Flitting]

## Tenth Anniversary of Consortium Marred by Fears of Service Fee

by Brad Fisch  
Hatchet Staff Writer

Members of the Consortium of Universities of the Washington Metropolitan Area expressed concern about the effects of a recently proposed tax structure for the District at their 10th anniversary dinner Thursday night at the International Club, 1800 K St. NW.

The new tax would include a tax on all non-profit organizations that cannot prove themselves to be community service-oriented.

The tax bill is being drafted by the Subcommittee on Revenue and Financial Affairs of the House Committee on the District of Columbia.

Home rule legislation sections off

all federally-controlled property into a non-taxable enclave. The subcommittee has been drafting tax legislation to make up for the chunk of non-taxable federal property.

This revision of the real property tax structure includes taxation of non-profit organizations not serving their local communities.

The proposed bill would levy "fees for services" on colleges and universities as well as churches, hospitals, private libraries, museums, galleries and cemeteries. "By whatever name it is called," said Father John P. Whalen, executive director of the Consortium, "this 'fee for services' is taxation of presently tax-exempt organizations."

The consortium, covering as

much area as its member institutions, while serving a student community from all over the country, is expected to oppose the passage of this legislation vehemently, a consortium spokesman said.

Representatives of consortium institutions testified at hearings held on Dec. 20.

A bill that would aid the consortium is now being readied for introduction to Congress. The Uniform Management of Institutional Funds Act would allow non-profit organizations to invest their endowments and grants in high-yield, long-term projects.

Presently, these institutions have been limited by wide-range trust practices to short-term, low-yield investments, with returns of a low cash value.

The Consortium Executive Committee is presently seeking a sponsor for the act, which is expected to be brought before Congress early in the second session.

Trustees of the consortium, the member schools, and figures from government, public service organizations, foundations, and other agencies were present at the anniversary dinner.

Dr. Alexander Heard, chancellor of Vanderbilt University, was the featured speaker. Heard is chairman of the board of the Ford Foundation.

Dr. Heard voiced hope for expansion and widespread diversification of university centers such as the consortium, and lauded the local program for its progress in 10 years.

He said that this particular co-operative program, located in the heart of the country's political activity, must set an example for the rest of the nation's higher-education institution.

The consortium began operation in 1964, with GW, American, Catholic, Georgetown, and Howard universities uniting their graduate programs by allowing graduate students to enroll in courses at other campuses.

In 1971, cooperation was extended to the undergraduate level, and the three accredited undergraduate colleges in the area, Galludet, Trinity and D.C. Teachers, were granted associate memberships.

### Inside ...

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## Housing Discrimination Laws Not Enforced

by Mark Lactor  
Hatchet Staff Writer

(Ed. Note: This is the first in a series of articles dealing with the D.C. City Council's new law prohibiting student discrimination in housing.)

Despite the November passage by the D.C. City Council of a law prohibiting housing discrimination against students, specific guidelines of enforcement have yet to be set up, and many apartment buildings continue to turn away college students seeking a place to live.

In a survey of 20 apartment houses throughout the Washington area, the Hatchet found eight to be in violation of the new housing law.

Several establishments refused to explain why their policy was to reject students while others required that residents be over 21 to sign a lease, which is now illegal under Article 34 of the housing code.

The Office of Human Rights (OHR), assuming full responsibility for the investigation and prosecution of violators, has been trying to set up guidelines for the new law since its passage in November with little success.

"We tell students who have problems that the policy has not yet been fully interpreted," said Jesse Roberts, associate director for enforcement of OHR. "So far, we have forwarded all housing cases to the legal department to see if we have jurisdiction."

Douglas Jimmink, assistant resident manager of the Melbourne House, 1315 16th St., N.W., was skeptical about the new law. "It doesn't

mean a damn thing. I'm not naive enough to think that the law will change anything. Landlords can always come up with some excuse for not renting to students."

One of the eight buildings to turn away students was the Potomac Park Apartments, 510 21st St., N.W., just two blocks from the GW campus. "We don't rent to students," said the manager on duty. "We used to rent to them but they turned the place upside down and disturbed the other tenants." When asked about the new housing law, she replied, "well, we have a long waiting list."

At the General Scott Apartments, 1 Scott Circle, N.W., the receptionist at first said the management does not rent to students. After being informed that the refusal to rent to students was ruled discriminatory, she replied, "Oh, we rent to students."

One landlady said she hated students but rented to them anyway and the management at the Columbia Plaza Apartment complex insisted that all people sharing an apartment be related to each other.

The management at the Pall Mall Apartments, 1112 16th St., N.W., also seemed unaware of the housing law.

During a phone conversation, the question of renting an apartment to someone under 21 was raised.

"Are you under 21," said the manager.

"Yes."

"We can't take you."

"Why not."

"The legal age for signing a lease is 21."

"I thought the legal age was lowered to 18."

"That's that legal age, not the age in which you can sign a lease," said the manager. "We found that students are very unreliable. They stay for only three or four months at a time, then drop out of school or leave their jobs. You must have a co-signer over 21."

She went on to say that a co-signer was needed even if the student is financially independent.

The president of Calomeris Realty, handling rentals for the Pall Mall Apartments could not be reached to comment on the new housing law.

The age in which a person may sign a lease has become a questionable point. Although the law specifically prohibits a person to be discriminated against due to age (with a limit set at 18), OHR Enforcement Director Roberts said, "technically, the legal age is 21, although the issue is being debated in the Corporation Counsel."

D.C. PIRG member John Donohue was totally surprised by Roberts' view and insisted that the legal age for signing a lease is 18. "I think one of the problems is that the law is new and they (OHR) are still in the process of judging it," Donohue explained.

PIRG is planning to survey a number of apartments in the Washington area this week

(See DISCRIMINATION, p. 2)



# Coalition Battles for AUA

by Linda Moody  
Asst. News Editor

(Ed. Note: This is the eighth in a continuing series on the AUA and the personalities involved.)

Ron Rogers, coordinator of the Coalition for the All University Assembly (AUA), discussed the principal problem his group faces, saying, "The burden of proof is on us; we have to prove that students are interested in the AUA."

"President Elliott and a few others have seen fit to speak for students and allege that we want a separate student government," Rogers continued. "The many students I've talked to say 'no' to separate student government because it would be powerless in important matters."

Rogers called the proposal for student government a "tactic" and stated, "We should not be fooled."

The coalition has sent letters to all student organizations asking them to join in supporting the proposal as written and to participate in activities to educate students about the AUA, according to Rogers.

Although many prominent campus leaders have joined the organization, Rogers says the group does not want to become identified as an elite group, and encourages all students to join. "I was chosen to be coordinator because I'm not a campus leader," he said.

Rogers commented that he understands the reluctance to lose power that was obtained through years of work in the Faculty Senate, but he emphasized, "We're really not trying to take power away from the Faculty Senate; we just want to

make it more realistic by including the input of students, staff, and alumni."

The coalition met Wednesday to plan activities and agreed to provide discussion leaders for dorms who have requested them and to contact the sororities, who vote this week on the issue, to see if they would be interested in setting up discussion sessions as well.

Rogers said the group also planned to lobby professors on a one-to-one basis for support. He noted that the coalition would like to see Elliott refer the proposal to the Faculty Assembly instead of to the Faculty Senate, since the former body is more representative of the opinions of all the faculty.

The coalition also agreed to encourage members of the University community to write letters of support for the AUA to President Elliott, and a mimeographed letter was prepared for students and others to sign.

Copies of the mimeographed letter were made available at tables set up in the Center on Friday night. Rogers said 30 people signed letters while 40 more signed a petition for AUA which was also at the table.

Rogers said coalition members have volunteered to man tables throughout the week, beginning this afternoon, in and around the Center. Each table will contain copies of the letter, a copy of the petition, and information about the AUA proposal.

Rogers complained that "copies of the report aren't as readily available as they should be," although President Elliott promised to make copies widely available to the University community.

The coalition is also concerned about the possibility that the final voting on the proposal will be during an exam period, over the summer, or at some other time when students will be at a disadvantage to express themselves, according to Rogers.

# Bowling Acting Chmn. Of Speech and Drama

by Ron Ostroff  
Hatchet Staff Writer

Associate Prof. of Speech and Hearing Dr. Lloyd S. Bowling was recently elected acting chairman of the GW speech and drama department by the full-time faculty members of the department to succeed the late Dr. George F. Henigan.

He will serve as acting chairman until the election of a permanent chairman in February.

Bowling has taught full-time at GW since 1967 in the department's graduate program in audiology. For the two previous years, he taught part-time at GW.

Prior to joining the GW faculty, he served as associate chief of audiology and speech pathology for the Veterans Administration Hospital in Washington.

Bowling described the speech and drama department as "very differ-

ent" since it is divided into four sections: drama, radio and television, communication and debate, and speech pathology and audiology.

"The chairman of the department," he said, "must administer to the needs of all four sections."

He said he seriously doubted whether "there is a man alive who has an expertise in all four areas." Speech and drama department chairmen usually can only have experience in one or two areas, he said.

While prior chairmen have had an expertise in drama, communications, and debate, Bowling is the first chairman with a speciality in speech pathology and audiology.

In a move to improve the operation of the department, Bowling has set up a committee of four tenured faculty members to advise him in each of the four areas. "Before I make any other plans to improve anything," he said, "I really have to find out what the rest of the department looks like."



Dr. Lloyd S. Bowling

WRGW, GW's radio station, operating under the auspices of the speech and drama department, was described by Bowling as "a place where students can learn about radio production and act as a main source of student information... serving a function somewhat like that of the Hatchet."

"I want to have more direct knowledge of WRGW," Bowling said, "and the station executive board seems most anxious to let me know what is going on. As of now, I really don't know much about WRGW," said Bowling, "but I want to learn."

In addition to serving as acting chairman, Bowling teaches a graduate course in audiology.

"I don't want to leave the classroom," said Bowling. "I want to continue to teach... isn't that what we're here for?" If he leaves the classroom, he continued, "then there goes my contact with the students, and there goes the profession for which I am trained. I don't mind doing administrative work, but not to the exclusion of my teaching."

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## DISCRIMINATION, from p.1

and send the results to OHR. Donohue feels the main problem so far has been publicity.

"We just put up posters around campus. The Office of Human Rights has the power to put these posters in every apartment lobby but they will be very reluctant to do it," said Donohue, who requested that any student who feels he has been discriminated against in relation to housing call the GW PIRG office at 676-7388.

In an attempt to clear up some of the law's provisions, OHR has invited the Washington Board of Realtors to their deliberations.

However, no student group was asked to join these sessions and American University Student President Brian Foss displayed his annoyance over the situation. Foss was quite influential in the bill's passage.

"Legislation has not really been implemented in terms of the regulatory codes. Our attorney (Gladys Ressler) is currently working on this," commented Foss.

In a letter the James Baldwin, executive director of OHR, Ressler

questioned the way Article 34 has been taking shape. "In a law of this kind, with broad substantive provisions and a good deal of room for administrative discretion, the question [of how it is to be enforced] is crucial. To date, I am somewhat disturbed by what little I know of the enforcement efforts."

Ressler also said, "What I can't understand is why the A.U. Student Confederation which represented the city wide student confederation of all five universities in the District, and which was a major participant in the legislative process to pass Article 34, has not even been contacted."

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# City Council Hears PIRG Testimony on Rent Control

by Mark Brodsky  
Hatchet Staff Writer

Members of the Public Interest Research Group (PIRG) supported the enactment of rent controls in their testimony at a D.C. City Council hearing on the matter last Friday. The City Council took no action at that time.

Jim Vitarello, executive director of PIRG, said, "Present increases in rent are not justified. Costs for the landlords have not gone up as much as rents."

PIRG has directed a study of rents in the Washington area for the past six months which shows that the present housing crisis has the effect of squeezing out the poor, decreasing maintenance, and promoting tenant insecurity.

PIRG says that rent controls would stabilize rents, constructively channel landlord-tenant disputes, and protect the rights of the tenants.

The rent controls, once established by the City Council, would be enforced by a commission which would investigate all tenant complaints.

PIRG wants a bill which would establish a "fair rent range," allowing rents to rise only as costs to landlords rise. Such a bill would allow rent reductions when services are cut by landlords. According to Vitarello, "Just causes for eviction should be established to protect the tenants."

Vitarello complained about the lack of action taken by the City Council on a 1969 housing proposal

prepared by the City Council after a study of the problem. The proposal supported radical changes in the landlord-tenant relationship, although it did not mention the possibility of rent controls.

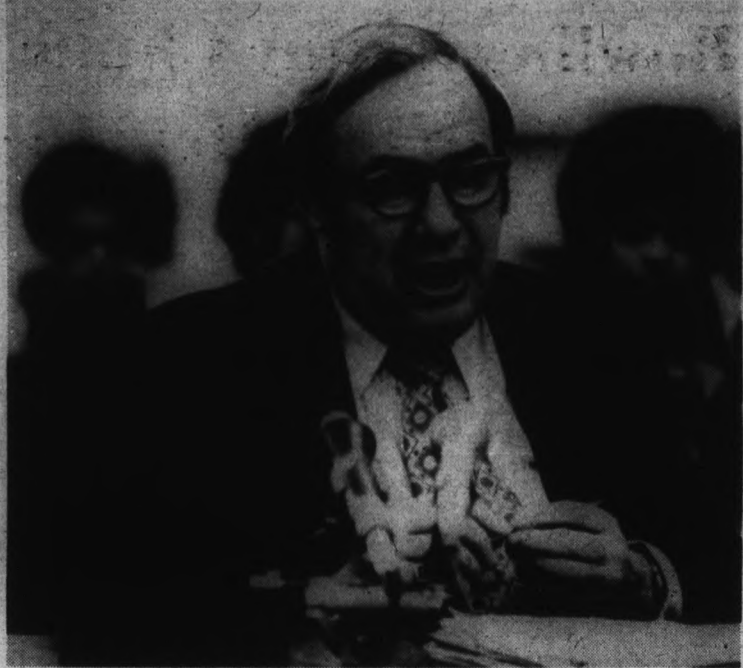
Robert Stumberg, board chairman of PIRG, cited statistics showing that the poor in Washington pay more of their income for rent than the middle and upper classes.

Stumberg also said, "Lower income people in this city in the past three years have paid higher rents than their counterparts in other cities across the nation, while middle and high income residents pay less than their counterparts. The poor in this city are getting a real bum steer."

According to PIRG, "The average increase in income was extremely low in comparison with the increase in inflation." According to statistics compiled by PIRG, there was an average rent increase of 11.3 per cent in 1972 and 1973.

There has also been a shortage of residences allowing landlords to increase rents without fear of losing tenants.

PIRG members spoke with over 4,000 tenants during the six month study and asked many of them if they would be willing to speak before the council. "Many of them said they were afraid to speak out for fear of retaliation by their landlords," said Vitarello.



Sidney A. Levy, an officer of Norman Bernstein Management, gives testimony at D.C. City Council rent control hearings. [photo by Bruce Cahan]

## Committee Debates Academic Dishonesty

by Christopher L. Atkins  
Hatchet Staff Writer

The Joint Committee of Faculty and Students attempted Friday to define academic dishonesty and improve methods of appointment to the Student Nominating Board, which is responsible for selection of committees involved in various aspects of the University.

There is a growing concern among several factions of the University about the lack of a definitive policy regarding academic dishonesty. The only readily accessible statement of the University's feelings on the matter is found in the undergraduate and graduate catalog.

A short paragraph says that academic dishonesty will result in failure of the course and possible suspension. While a detailed list of

possible punishments is offered, there is no actual definition of "academic dishonesty." Students and faculty are left to interpret the policy as they see fit.

Several months ago, the committee appointed a subcommittee to look into the problem. They have sampled students and faculty in an effort to define "academic dishonesty," and to see how various departments have handled the problem in the past.

Much of the problem stems from the practice requiring students to supply their own blue books. Several alternatives, such as University distribution of blue books or examination of blue books prior to testing were suggested.

David G. Speck, director of student activities and a member of the committee, said he feels a serious problem exists. Less time should be spent worrying about the semantics of the policy and more given to actually defining all types of academic fraud, he said.

The committee also discussed methods of appointment to the Student Nominating Board. Jerry Nadler, student head of the subcommittee proposed that membership in these committees be open to any qualified students. Members of the Nominating Board would be appointed by a special student-faculty committee appointed by the Joint Committee.

In previous years, one member,

often the president from each of the various organizations and honor societies, was appointed to the Nominating Board. Then, said Smith, "the members of the board would appoint their friends to the committees."

In other business, President Lloyd H. Elliott, who has asked over 100 campus organizations to consider the AUA proposal, invited the committee to review the findings, decide where the sympathies of the students and faculty lie, and propose further action. The committee voted to accept Elliott's offer.

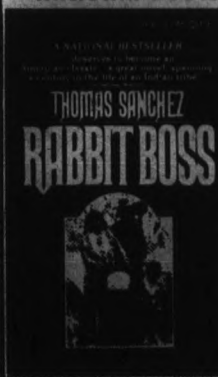
## BUDGET, from p.1

enterprises, \$1.1 million is allocated to the Library, \$4.7 million goes to the physical plant, \$1.5 is allocated to student financial aid, and \$524,000 goes to student activities.

More than one million dollars will be spent on capital improvements.

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# interlude

Arts & Culture Supplement to the GW Hatchet

It was as good as it should have been, which is why nobody I know had ever seen one better.

When the master comes out of an eight year seclusion, he needs to prove he has all he ever had. Otherwise, he's not really the master artist anymore.

It's a harsh test. Indeed, there's no harsher spotlight than the one Mr. Dylan has been under during this tour, but then Mr. Dylan is not just your basic young American male who has made a pile in the music business. And not only has he withstood that spotlight, he's getting a new glow.

You may say I'm gushing, but those two concerts in Largo last week were superb shows. Dylan sang a number of his best songs and The Band was hot. Robbie Robertson's guitar was strong, clear, inventive, complementing Dylan very well. Like the bygone

Jefferson Airplane, The Band uses its technical excellence to build a variety of music above a loud, steady beat.

Fortunately, The Band is not interested in loudness as such, and the one moment of quiet beauty was provided by their performance of Dylan's "I Shall Be Released." In all, The Band performed ten of its "own" numbers Tuesday night, while the star of the show was offstage. Unlike Dylan, who played nothing the same way as he has recorded it, The Band preserved the arrangements it has used in the studio.

The Band played two five-song sets by itself. Some people in the audience, who had not often played Band records, were surprised at how many of the songs they recognized as old friends. Rock fans know "Stage Fright," "The Night They Drove Old Dixie Down," "Rag Mama Rag," "The Shape I'm In" and "The Weight," but they don't necessarily associate them all with The Band.

Besides these blasts from the past, the group did "Loving You is Sweeter Than Ever," an old rhythm 'n' blues hit. Wednesday night it performed only eight numbers.

Some listeners were distressed by Dylan's singing old folky numbers with a rock back-up. One fan considered the electrification of "The Ballad of Hollis Brown" not only unexpected but disastrous. Well, this way the song was more powerful musically, and it was the music, not the lyrics, that was the song's weak side. Which way you like it really depends on whether you prefer broadside ballads sung plain or dressed.

The band work was a definite asset on "I Don't Believe You," the cut on *Another Side of Bob Dylan* with the refrain "She acts like we never have met." That album has several fine songs, but it suffers from the primitiveness of the guitar work, a defect only partially offset by Dylan's harmonica.

But "The Times They Are A-Changin'" was the song from his early years that drew the most response. Thousands of people were loudly happy that he had chosen it. Not only is it one of his most famous numbers, it's one of his "protest songs." It makes a lot of older fans remember the days of hopeful activism; it reassures them that Dylan is still on the right side. How could he sing that song if he really had deserted the revolution?

Ah, but his singing that song didn't prevent any grumbling (or rather shouting) about the political implications of Dylan's lyrics. For one thing, he cut a lot of the buoyant confidence out of the song by changing "The loser now will be later to win" to "The loser now might be later to win." Then, towards the end of the concert, he sang one of his new love songs, and it included the observation that he did not intend to "remake the world at large" or to "sound a battle-charge."

A few scattered hecklers regarded this as heresy, but that was to be expected. The encouraging thing was that there were only a few. Dylan's political purity or impurity is important only when you've developed some dogma or campaign and want Dylan to join up. He would probably be a rotten politician, and he wants to devote himself to his art.

Anyway, his art constantly expresses the deep humanist and anti-authoritarian convictions which I expect Dylan will always have, and plenty of radical inferences can be drawn from them.

Now that that's off my chest, I can get back to the concert. Besides enthusiastic applause at beginning and end, "Times A-Changin'" got a special ovation during the entire verse "Come senators, congressmen/Please heed the call... For he who gets hurt will be he who has stalled." Similarly, when Dylan played "It's Alright Ma (I'm Only Bleeding)" during his solo set, he was warmly thanked for laying particular stress on "even the president of the United States sometimes must have to stand naked."

Dylan played "Times A-Changin'" right after "All Along the Watchtower." It surprised me, because I would never have thought of linking them. But the presentation of "Watchtower" was so powerful that its haunting images hung in the air during the next number and made the whole strange song so charged with significance that there no longer seemed any great difference between it and the explicitly political number. The personal crisis and the political crisis meshed. The songs became a complementary pair.

Dylan took to the piano for "Ballad of a Thin Man." Together with The Band, he produced one of the finest instrumentals of the night, the equal of the thunder-and-lightning version on *Highway 61 Revisited*. Altogether, there were five sets of five songs each. And suddenly it was time for "Like a Rolling Stone."

They began with guitar riffs, rather than with an explosive crash from the drums, but many people recognized the song at once and stood up. Then came Dylan, shouting out one of the most stirring rock songs ever written.

*ONCE upon a time you dressed so fine!*

The applause steadied itself into a constant, time-keeping beat. Then, as the band slid into the second chorus, one bank of the overhead lights was switched on. Sure it was staged, but that was fine. Get everyone into the celebration—light crew, beer vendors, everybody.

After they hit the third chorus, and the second set of lights came on, the noise of the clapping grew to an all-enveloping roar, bouncing back and forth inside the concrete immensity of the Capital Centre. The temporary metal bleachers vibrated. One participant felt she was "in the middle of a drum."

When the last chorus came, the ovation continued in full light.

*How does it feel*

*Oh, how does it feel*

*To be on your own*

*With no direction home*

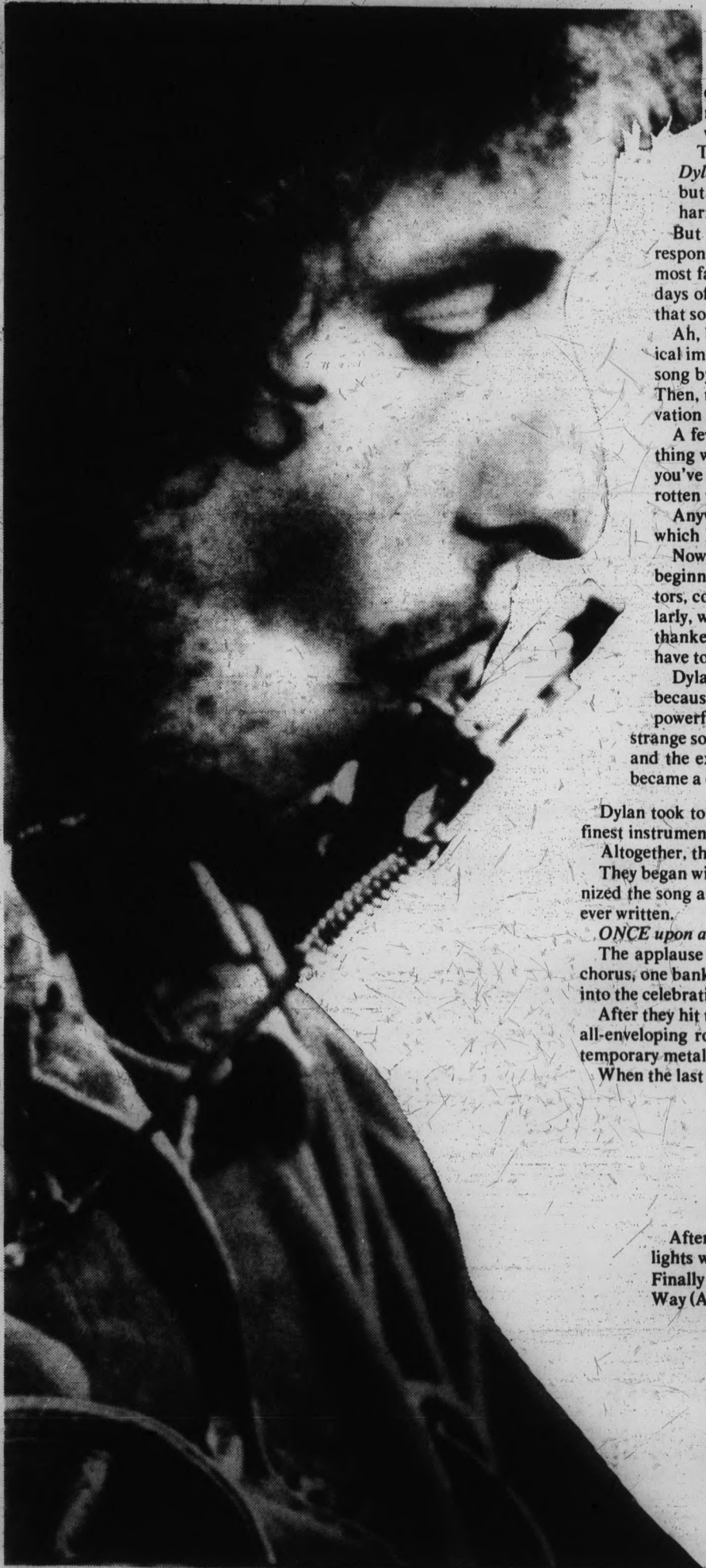
*Like a complete unknown*

*Like a rolling stone?*

After the final crash, we all had to keep roaring for an encore. With a show of reluctance, the lights were phased out. Several hundred people saluted the unseen singer with upraised matches. Finally Dylan and friends came bouncing back on stage and played "Most Likely You Go Your Way (And I'll Go Mine)" for the second time, and with even more energy than before.

Yes, it was a fine concert. Though even I will admit that the praise of Bob Dylan can go too far. One devotee I know attended both concerts, sitting back of the stage each time. "Were they good seats?" asked a friend. The fan was incredulous. "Good seats?" he repeated, aghast. "I was 35 feet from God."

—by Jon Higman





# Dimock Gallery Offers More than Rain Shelter

by Chris Sjöholm

At first glance, the Dimock Gallery appears to be one of those places you drop in on only if it's pouring out and you want to keep dry. Sheltered in the lower level of Lisner Auditorium, the gallery has been overlooked by the majority of students at GW since its creation in 1967. But under the spirited guidance of Curator and Professor Emeritus Donald C. Kline, the gallery is undergoing an evolution in an attempt to foster student interest.

Beginning late last year with a critically praised exhibit highlighting the salon of the 19th Century, which drew many of its displays from the University's permanent collection, the gallery has begun a concerned effort to bring the art heritage of GW to the student's attention.

To Lenore Miller, assistant to the curator, this year represents an attempt "to spotlight our collection, including the works of current and former students. We're here to serve as an educational tool for the GW community. It is our intention to bring good works of art to the students."

Miller cites as an example of the gallery's renewed efforts to encourage student participation the current show featuring 31 works by Rudolph Heintze. Heintze, a GW alumnus, utilizes striking color

combinations and visual effects in his sculptures and paintings. Miller explains that this exhibit is "a bit radical for the gallery." Heintze's sculpture is meant to be touched and toyed with. A tape recording that casts the artist in close contact with the viewer provides the exhibit with an intimacy and informality that is refreshing and welcome. Heintze's best known work is probably the sculpture which was commissioned for the University Center.

Besides the current show, other programs in the future will include an Invitational Show, from February 6-28, which will provide a forum for the presentation of professional artists working in the Washington area who have been associated with the school.

The show will include the works of Leon Berkowitz, a painter with many past exhibits at the Corcoran gallery; Alfred McAdams, a figurative artist; Marcia Hopman, a fine lithographer who has studied and worked in Europe at the University of Stuttgart; John Sirica, the foremost printmaker in Washington and creator of the Printmakers Workshop; and Peter Nelson, a painter and recent M.F.A. graduate of GW.

Also planned for the coming months is the Kreeger Competition Show on March 20-30. This showing



**Simultaneous Worlds**, a sculpture of aluminum, resin, and plexiglas, is one of the works of Rudolph Heintze currently on exhibition in the Dimock Gallery in Lower Lisner Auditorium. (photo by Cahan)

involves all the competition entries and the David Lloyd Kreeger prize winners of this year.

Outside of these normal functions, the gallery, under the auspices of the art department, often works in close conjunction with other area galleries such as Franz Bader's and the Smithsonian. It currently has on loan a painting to the Textile Museum and a portrait of William Corcoran at the Corcoran Gallery. Its extensive permanent collection

contains works by many alumni along with a fine assortment of silverware, china, and antique furniture donated by the grandson of Ulysses S. Grant, Major General Ulysses S. Grant III, former vice-president of the University.

Miller stresses that the University collection is available to any GW student for study and its use is encouraged.

So if it's raining hard outside someday and you're stuck for

shelter, consider running into the Dimock Gallery. You might find it interesting and perhaps even stimulating. You don't have to worry about fighting big crowds for a chance to view that favorite piece of sculpture or painting, and Miller and the art department welcome your criticism, comments or art work. It's your gallery for your enjoyment and, for that matter, you might just as well visit it on a sunny day.

## Complex, Enigmatic Brain Salad Surgery

by Tim Owens

A time comes in the career of some rock groups when their material advances almost beyond the comprehension of their fans. *Sgt. Pepper's* was an album that was not immediately accepted by The Beatles' audience, but, nevertheless it became a classic. Through four albums Emerson, Lake, and Palmer have given their audience essentially the same type of material. Their latest album, *Brain Salad Surgery*, is a complex, somewhat enigmatic work that may leave some ELP fans behind.

The release of *Brain Salad Surgery* coincided with ELP's first American tour in 16 months. The album was originally scheduled for release last April, but was delayed while Robert Moog perfected a polyphonic synthesizer ensemble to add to Keith Emerson's already vast array of keyboards (13). The polyphonic allows Emerson to play chords, whereas other Moog Synthesizers can only play one note at a time.

The album opens quietly with Parry and Blake's hymn "Jerusalem" re-arranged by ELP. Emerson's church organ and Greg Lake's

vocals begin the piece as Carl Palmer adds bells and tympani. By the third verse Emerson's synthesizer work has taken the spotlight. Bass, organ, synthesizer, and drums crash in a loud crescendo that fades into silence.

The silence is broken by a trumpet-like call from the synthesizer that is answered by Palmer's tympani. Thus begins "Toccata," an adaptation of Ginastera's First Piano Concerto, First Movement arranged by Emerson with a percussion movement by Palmer. A very powerful piece, "Toccata" gives Palmer the opportunity to show off his new synthesized drum kit. While Emerson plays with demonic fury, Palmer pounds on bells, tympani, gongs, and his kit to build up a sense of terror that is far from absent on the whole album.

The intensity of "Toccata" surrenders to the light soft guitar ballad of "Still You Turn Me On" written by Lake. This song is very much like "From the Beginning" from the *Trilogy* album. Emerson backs up Lake's 12 string guitar with harpsichord to give the song a very mellow feeling.

"Benny the Bouncer" continues in a lighter vein. It is a nonsensical tune about a mean bully who is brought to a bloody end in a violent fight. Emerson plays his polyphonic synthesizer throughout the song as well as bar room piano while Lake sings in a Cockney voice.

Ever since Keith Emerson's days with the Nice he has been fascinated with the theme of the evolution of the arts (fans of the Nice will remember "Ars Longa Vita Brevis"). "Karn Evil 9" which takes up the last third of side one and all of side two, is ELP's analysis of the evolution of man, creativity, and technology. The piece consists of

three impressions and is probably the best work the group has yet done.

The name, a play on the word carnival, evokes thoughts of battle and/or sexual perversion as in carnage or carnal. *Brain Salad Surgery* is ELP's tag for the current pornography craze in America.

The piece opens with prehistoric man's cry for help. Technology replies, "I'll be there to heal their sorrow, to beg and borrow. Fight tomorrow." An ominous reply indicating how far technology might be taken by man and vice versa. An organ, bass, and a drum break leads into "The Show" as the carny for the Karn Evil welcomes us to wierd exhibits such as "Bishops' heads in jars" and other spectacles of a religious or sexual nature. Another excellent instrumental break including a fine guitar keyboard tradeoff briefly interrupts the pitch before a programmed rhythm, beat on the synthesizer backed by tambourine, fades, ending side one.

The synthesizer fades back in as side two begins and we are welcomed back to the show that is quaranteed to "blow our heads apart." The first impression continues with fine guitar, keyboards, and drums. The last pitch to see the show echoes with a siren-like effect from the Moog. As the first impression ends one wonders if the high level of performance can be maintained.

The second impression is completely instrumental with emphasis placed upon Emerson's piano. A fugue moves into a Jamaican calypso beat as Emerson synthesizes a steel drum effect. This quickly quiets down into a slow piano solo with wierd percussion effects that again bring about a sense of fear and foreboding. This heavy mood, short-lived as it is, is quite effective.

The second impression ends on the upbeat with a jazzy Dave Brubeck-like piano figure that old Keith Emerson followers will find reminiscent of his playing with the Nice.

"Karn Evil 9" climaxes in the third impression. A synthesized trumpet beckons forth like a battle call. Lake's lyrics deal with fear in man and how it leads to death in war. Emerson adds vocals that are fed through the Moog that are similar to Hal's warnings in 2001. Man has chosen the computers to be the guardians of a "new clear dawn." The doomsday machines carry out their inventors' destructive nature in the instrumental that follows the computer's warning signals.

Emerson's keyboards, Lake's bass, and Palmer's lightning fast drum rolls dramatically illustrate a nuclear holocaust. But wait, there is one survivor who claims victory. The computer answers the man's cries of joy with the claim that it allowed the man to live. A crescendo builds as the computer claims its perfection. To demonstrate, the programmed synthesizer emits a series of sounds that gain in speed and intensity switching from one channel to the other. Suddenly there is a cutoff symbolizing the computer carrying out its own self-destruction.

*Brain Salad Surgery* was the largest selling album in New York over Christmas. This LP might be as far as this band can go. Keith Emerson might be ready to move on to bigger and better projects. As far as the immediate future is concerned, solo albums from each member of ELP are due out by spring. To top *Brain Salad Surgery* both on vinyl and on stage, ELP have their work cut out for themselves, but then again they are an amazingly talented trio.

### Unclassified Ads

Auditions for the GWU Dance Company will be held Jan 24 at 5:30 p.m. and Jan 25 at 10:00 a.m., Bldg. J, 2131 G St., N.W. (rear). All interested are invited to attend. 676-6284.

Dual 1218 turntable for sale. Also, Beuscher trumpet with case. Call 333-5426.

There will be a meeting of Psi Chi, The National Honor Society of Psychology, on Mon, Jan 21 at 7:30 p.m. in the Fifth Floor Lounge of Marvin Center, open to members of Psi Chi and those candidates nominated for membership.

Abortion, Birth Control info & referral—no fee. Up to 24 weeks. General anesthesia. Vasectomy, tubal ligation also available. Free pregnancy test. Call PCS, non-profit, 202-298-7995.

Inter-Varsity Christian Fellowship, a co-ed Bible study, meets every Friday, 7-8:15 p.m., Bldg. O lounge. All are welcome.

The deadline for submitting 1974-75 financial aid applications is March 1 for all undergraduates. All students must reapply each year. Applications and information are available in the Financial Aid Office, Rice Hall, 3rd floor.

See *Threepenny Opera* at the Marvin Theater Feb. 4-10 8:00. Matinee Feb. 9 2:00. For reservations call 676-6178. Box office opens Jan 29.

Jewish Free University registration: Jan 27, 2-5p.m.; Jan 28, 10-4p.m. Start learning Jan 28. Registration and classes at HILLEL G.W.

2129 F St. N.W. For info call 338-4747.

Martha's Marathon needs your help. Come to a meeting tonight in Marvin Center, Room 415 at 8:00 p.m.

Women's Crew Practice: Begins Mon., Jan 21, 7a.m.; Women's Gym held Mon., Wed., & Friday. Newcomers welcome.

Petitioning for a position on the Marvin Center Governing Board. Info. & petitions available, second floor office. Deadline: Jan. 23 5:00 p.m.

No. Ari—1 or 2 girls, bus at door, ltd. kitchen facilities, laundry. Bedrooms in rec. room area, pvt. bath & entrance. 525-5046 after 6:00.

Professional Women's group trained leaders will direct a group being formed for graduate, law, and medical students. Emphasis on women's role as a professional. Will begin meeting by Jan 28, and continue throughout the semester. Sessions will be held on GW campus. If interested call 223-1229 or 223-1410.

A big thank you to E. Lakin Phillips, the best boss this girl ever had, and the wonderful staff at the Counseling Center for the party, the lunch, the girls and everything. Polly

GW College Young Democrats meeting: Wednesday, Jan 23 at 9:00 p.m. in Center #415.

Auditions for the GWU Dance Company will be held Jan 24 at 5:30 p.m. and Jan 25 at 10:00 a.m., Bldg. J, 2131 G St., N.W. (rear).



# The Sting: Even the Audience Gets Conned

by Mark Schlieffstein

Being rather frugal with my money these days, I don't like to waste it on losers in the form of movies. The movie industry, with its move away from big budgets and major studios, has produced some real losers during the past few years to put me into that habit.

It came as a pleasant surprise, therefore, to see *The Sting* and to be entertained by an excellent movie, and at critic's prices, to boot.

I was rather skeptical about seeing *The Sting* because I'm one of those who believe that the Robert Redford-Paul Newman team could never be as good as it was in *Butch Cassidy and the Sundance Kid*. Who can blame me?

*The Sting* is a story of two con artists who take on the "Big Con." In this case, it's a racketeer who has had Redford's partner killed. Redford goes to find Newman, who is supposed to teach him everything he knows about the "Big Con."

The story is set during the Depression, and it really looks like the Depression.

The opening photography hurts your eyes, but effectively breaks your links with the present and transports you into the past. The cinematography is reminiscent of Depression photography by Doro-

thea Lange: back alleys full of trash, bums who look like bums, and streets and automobiles that fit the part.

Putting Redford and Newman into this setting only ices the cake. They team up perfectly, and carry off the same relationship that made them so effective in *Butch Cassidy*.

Then there is the con. There are little cons and big cons in this movie, but perhaps the biggest of all is the one that is pulled on the audience, for the whole movie is a big confidence game. It teases you and leads you along. It makes you believe one thing about a character, while picking your mind, and in the end you'll love it for that.

One of the nice things about *The Sting* is the little surprises it contains. For example, Edith Head does the costume designing. As usual, this is not only original but fits the story exactly, whether it's the spiffy clothes Redford and Newman wear when they're up, or the rags they wear when they're down. Each style not only fits the person wearing it, but puts that person more in touch with the time in which he lives.

During the Thirties many films opened with portrait shots of each member of the cast. The actor either smiled or sneered, depending on

whether he was a good guy or a bad guy. *The Sting* uses this tool, as well as others to bring the viewer into the Thirties—to be part of the film.

Above everything else, *The Sting* is entertaining. It is a throwback to the time when movies were made to entertain. What with the coming to town of *The Exorcist*, with its horror, and film patrons fainting and becoming ill, it is good to know that at least someone is making movies for a person to enjoy.

Maybe the reason that *The Sting* is so effective is that audiences are tired of going into a movie with the idea that they either have to get sick watching it or they have to leave the theater feeling that their social consciousness has been elevated. I, for one, am glad that there's one movie in town that I can walk out of feeling happy.

Perhaps the best judge of a film is really its audience, and, for me, that's where the greatest surprise of all was. Both the screening before the one I went to and the one I attended ended in spontaneous bursts of applause. And, if that weren't enough, the line waiting for the following showing stretched clear around the block.

So don't take my word that *The Sting* is the best movie of the year or that Redford and Newman will be in the running again for Oscars—go see for yourself. But let me give you some advice—pick up your tickets in advance and get there early, otherwise you won't get a seat.

## Comedy by Committee

by Kim-Andrew Elliott

Last Wednesday night I was in a particularly nasty mood. My only desire was to be obnoxious. Fortunately, that evening I was afforded the opportunity to report on the performance of the Committee\* at the Cellar Door — bitching about their act would be a perfect release for my pent-up ugliness.

The Committee is an improvisatory theatre group from San Francisco, specializing in satirical sketches. They have been seen often on television, and I remembered their acts as being somewhat funny but not outstanding. I vowed to be mean to them.

Walking from GW to the Cellar Door, I kicked small dogs, stomped at the pigeons, and tripped an elderly gentleman hobbling eastward from the corner of M and 31st. But my main thoughts were on destroying this group of entertainers with my venomous pen.

The show began, and the Committee opened with their street theatre armed robbery act—this has been on television several times. If this evening were to be a rehashing of old video treats, then the review would be like shooting fish in a barrel.

Wrong. It took only a few minutes for me to realize that the night's fare would not be seen on national television in this decade. Proof of this was the second skit which included the line, "If you get to come twice, then I get to be on top."

The presentation consisted of 18 sketches of various lengths on various topics. The parodies ranged in subject from sex to television commercials to Richard Nixon. The Committee demonstrated competence in all of these areas.

Their true talent was verified when the audience was challenged to suggest an opening line, a closing line, and an acting style for an impromptu act. The Cellar Door patrons delivered "Hey, mister, I went to the zoo today" for the opener and, in accordance to the political preoccupations of the audience members, the closing line was "Rose Mary, play it again." This formidable task was assigned to be done in the Shakespearean style.

Now I defy the most creative talents to conjure a work of comedy from the raw materials provided above, even when allowed a month of intensive rumination. The two Committeemen who performed this one were able to turn a hopeless situation into gold—God knows how.

For those with a taste for tastelessness, there was a television commercial about "passing wind" and a short act about a blind date with a girl who was really blind. Although material such as this would usually be offensive, the Committee maneuvered these subjects into first-rate humor.

One of my favorites was some fun with semantics—a husband and wife having an argument modified by the fact that each utterance was a noun phrase describing each person's actions in the course of the conflict. Confused? It is something that has to be seen to be appreciated.

The Committee's present tour in the East is to publicize their new album *Wide Wide World of War*. No doubt one of their LP's would be very funny, but the Committee's vital visual dimension would be absent. And on the Tonight Show the visual element is there, but their lack of inhibition is not. To be sure, the Committee is best appreciated on stage, where they can say what they want to say (and what everyone else wants them to say) and where they can utilize their mastery of gestures (such as grabbing crotches). The convivial setting of the Cellar Door was especially well suited for this.

While trekking back to Foggy Bottom after the show, I was still in a very poor disposition. The Committee was very good and I was denied an opportunity to write them into show business oblivion. I scowled at the balloon vender, I threw stones at the Metrobuses, and I again tripped the eastward-bound elderly gentleman who by this time had made it to M and 29th.

## Toe Tapping Saves Trite Script

by Hank Hildebrand

Ah the time of shieks and Shebas! Those quick stepping years of the glorious Twenties, when the world spun to Rudolph Valentino and Rudy Valle, have become the focal point of a nostalgic revival in the theatre. The legendary heroes and villains vied for recognition with the entertainment kings of days gone by. Sam Harris and Flo Zeigfeld kept the country entertained as it spun on in an endless drive for new and exciting pleasures.

From this void of music and drama grew a delightful kind of play. More toe tapping than mind prodding, the musical comedy of the day became a national diversion: always popular, but never long-lived.

From this day, theatrical legends arose, not the least of which was the mighty brother team of George and Ira Gershwin. To a theatre-minded public today, the name Gershwin is synonymous with greatness, bringing to mind such works as *Of Thee I Sing* and *Porgy and Bess*. Consequently, when the name of Gershwin is brought together with the Twenties, anticipation is high to experience some of those exciting pleasures of a half a century ago.

Such was the case when George and Ira Gershwin's 1927 musical, *Funny Face* came to town from Buffalo and stayed at the Ford's Theatre. With such great songs as "S'wonderful" and "The Babbit and the Bromide," it just had to be tremendous. Unfortunately, *Funny Face* was less of a bright, crackling, entertaining work, and came off more like a soggy saltine. True to form, reality is not match for legend.

Perhaps the great weakness of the play was the book, and that falls not into the laps of the Gershwin brothers, but into a couple of writers (and I use the term loosely) named Fred Thompson and Paul Gerard Smith. The puns were bad, and the situation was almost acceptable (I did say almost).

The plot centers on a young lady

(Susan Watson) who has a crush on a young aviator (Ronald Young), but this is overshadowed by her true devotion to a mysterious radio crooner. Her guardian (Anthony Teague) has fallen for his young ward, and though he is engaged to a delightfully wicked socialite (Susan Campbell), he struggles to get recognition from his charge.

True "action" comes into play when the guardian confiscates his ward's diary (horrors!) and she enlists the aid of her Lucky Lindy to recover it. Throughout this seeming madhouse, two lovable criminals (Pat Lysinger and Tony Tanner) struggle to pull off one last caper (any bets that when they break into the safe they don't get the jewels, but instead that scandalous key to a young girl's heart?).

Into this trite situation, however, there are numerous spots for the actors to break into a Gershwin song, and move to a little toe tapping dance music. It is here that the play is the strongest. If you can forget the foibles of a missing diary, the choreography is almost exciting, and the songs are delightful. Before too long, you begin to hope for the dances to come along and provide some relief for the dialogue.

Watson, well known as the recreator of the title role in *No, No, Nanette*, does a fairly good job handling the same type of role in *Funny Face*, and her songs and dances were as good as anticipated. Teague, a former tough from the film version of *West Side Story*, still carries with him the aura of the switchblade, making it hard to believe that his motives with his ward are all that innocent. The best singing voice was Young's, who also contributed in a fine way to the dances.

For comedy of the broadest kind, Tanner and Lysinger (you may remember her as a hefty redhead on the Bob Newhart Show) displayed

an ability that no one else in the cast seemed to possess—an ability to judge and use the audience that they were dealing with. Because of this, they became endearing to the audience. A big surprise from this duo was Lysinger's fine singing ability.

*Funny Face* is a diversion, and perhaps not as diverting as it once was. The production, badly staged, and sloppily directed, still has an ability to do this much. It just can't do it as well as I would have liked it to.

For one, the chorus was much too small to give the sparkle of unison tap dancing that was such a hallmark of the Twenties and Thirties, and the set was poorly designed for making maximum use of the stage area. Despite these problems, the musical numbers did manage to make the production worthwhile.

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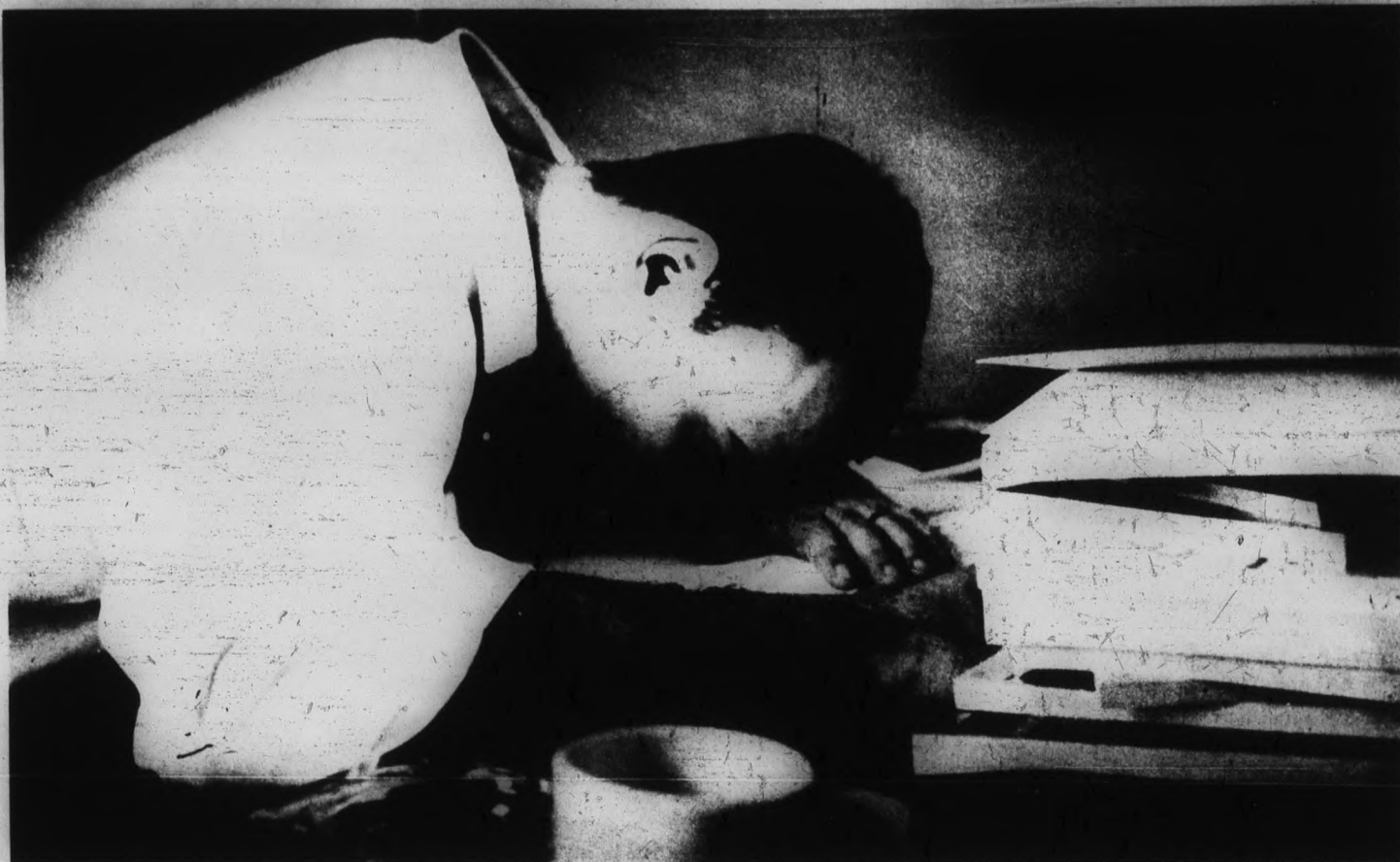
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# Buff Put it Back Together, 73-67

by Drew Trachtenberg  
Sports Editor

The schizophrenic Colonials let their fans glimpse at a personality they had kept in hiding most of the season as they upset Virginia on Saturday afternoon, 73-67.

The Buff, recently appearing shy and unconcerned, played more aggressively than ever before in an effort to regain some lost pride after dropping six of their last eight contests, some in humiliating fashion.

The Dr. Jekyll and Mr. Hyde team of collegiate basketball, led by the mad doctor, Carl Slone, put forth a ten-man effort with everyone contributing in the team's best performance of the year.

Slone, who had been unnerved by the squad's recent showing, initiated

a shake-up in the Colonials starting line-up, inserting rarely used subs Ned Riddle and Jim McCloskey. They helped set the tone for the Colonial resurgence, showing aggressiveness and desire that had been lacking by the team's other personalities.

Their play, though limited, carried over to the rest of the team. Clyde Burwell jumped and played defense like his old intimidating self; Haviland Harper rebounded and hustled; Tom Rosepink played and so well, in fact, that he earned himself a probable start against Niagara tomorrow night; and guards Keith Morris and John Holloran led the team in scoring and set the tempo of the game.

The Colonials shot 50 per cent on the afternoon, 65 per cent in the

second half, outrebounded the Cavaliers 46-33, but the big difference was the team's attitude. For one of the few times this year GW played as though they really wanted to win.

There was more movement in the

running of the offense than in the past, enabling the Buff to score inside and take the good percentage shot.

For the first time this season the Colonials "big" team, with Burwell and 7'1" Kevin Hall, was effective.

Defensively, the two giants bottled up the lane and closed off the baseline to the Cavaliers.

GW played a harrassing 3-2 zone most of the game, forcing Virginia into bad shots and numerous turnovers.

The Colonials also fell victim to the turnover, committing 30, mostly against Virginia's full court trap zone.

But the ballhandling and stabilizing efforts of Morris beat the press often enough to make the afternoon good enough for Slone to exclaim, "I just couldn't be happier."

Everyone spent a considerable amount of time on the floor in a horizontal position scrapping for loose balls. This, combined with strong rebounding by the frontcourters, allowed the Buff to unleash their potent fast break which had been lost in recent weeks.

Saturday's victory evens the Colonials record at 7-7, and now the schedule toughens. What the rest of the season holds, however, depends upon which of GW's teams decides to take the court.

	FG	FT	R	PF	T
Drummond	0-4	0-0	1	3	0
Langlosh	2-7	0-0	2	1	1
Gerard	5-14	7-9	11	4	17
Walker	8-23	0-1	9	3	16
McKee	4-12	0-0	4	3	8
Bonini	1-2	0-0	2	0	2
Morris	3-5	0-0	0	3	6
Schefflick	1-3	0-0	2	1	2
Tully	2-2	5-6	0	1	9
Bonner	1-2	1-3	2	2	3
Totals	27-74	13-19	33	21	67

	FG	FT	R	PF	T
McCloskey	2-5	0-0	1	0	4
Harper	4-8	1-2	8	4	9
Burwell	5-10	2-3	18	3	12
Holloran	7-15	3-4	3	3	17
Morris	12-18	2-3	4	4	26
Miller	1-4	0-0	0	1	2
Hall	0-1	0-0	6	0	0
Rosepink	1-1	1-3	2	1	3
Peters	0-0	0-0	1	0	0
Riddle	0-2	0-0	0	4	0
Totals	32-64	9-15	46	20	73



Clyde Burwell, shown here against St. Mary's, dominated the backboards in Saturday's upset victory over Virginia. [Photo by Drew Trachtenberg].

## Hatchet MVP's

JV: Don Bate

Varsity:

Keith Morris

Clyde Burwell

## King's Crowns Matmen

The GW wrestling team suffered another defeat, this time at the hands of King's College 43-9 in a match held Saturday.

Mark Segal and Pete Duffy accounted for all of the Colonials points as Segal won by way of a first period pin while Duffy captured his match via a decision.

As usual manpower was a problem for the Buff as they forfeited four matches.

Coach Mark Furlane said that his team is starting to round into shape after a long winter break. With the tougher part of the schedule in front of them it appears that the Buff have a hard climb ahead of them.

The teams next match is Tuesday at 4 p.m. in the men's gym when the grapplers host George Mason.

## Colonial JV Bow

## Hustle Marks GW's Play

by Doug Davin  
Asst. Sports Editor

The Baby Buff turned in an inspired performance against Virginia for new coach Lenny Baltimore, but still were unable to overcome a second half spurt by the Cavaliers and came up on the short end of an 85-71 decision on Saturday.

Baltimore will be filling in for Tom Schneider who will be traveling around the country recruiting new ballplayers and scouting the Buff's future opponents.

While they came up short on the score, the Baby Buff came up long in hustle and desire as they came out scrapping and out hustling the taller and stronger Cavs. The GW hustle was most evident in the play of the big men, Jon Van Dorn and Don Bate, both of whom spent a great deal of time on the floor diving after loose balls.

Van Dorn was exceptionally aggressive as he pulled down 10 rebounds and became an imposing obstacle on defense, swatting away several Cav shots.

Bate matched Van Dorn in rebounds and also put on a fine shooting display, hitting nine of 14 ending up with 19 points.

The generator behind all the GW hustle was guard Rich Waldron who ignited the team scoring 12 points, collecting six rebounds and handing out six assists.

As a result of their hustle GW went into the dressing room at halftime down by only three, 34-31.

In the opening minutes of the second half the Cavs took advantage

of their height and strength, pounding the offensive boards to increase their lead to 12.

The Cavs never cooled off after that, connecting on 60 per cent of their second half shots. They were led by Ned Tiley's 23 points and

Mark Newlen's 22.

Led by the outside shooting of Joel Olenik and Bate on the inside, the Buff battled back to within six as they scrapped their patterned offense and began more freelancing.

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# Editorials

## Trouble Ahead

Unfortunately, the new budget forecasts a lot more than several years of tight financing. The need for a deficit is dismaying, and the fee increases are slightly alarming, but neither of these is unexpected. What will be a surprise, and rightly so, is how this University may look when the days of austere budgeting have passed. For if the present economic and enrollment trends continue and the administration follows their dictates, it is quite possible that in five or ten years GW will no longer have an undergraduate program.

This, of course, appears unlikely. With the thousands of undergraduate students at GW, the hundreds of professors and courses for undergraduates, the giant buildings, the programs, it all appears as if the process could not possibly stop. But this year, full-time undergraduate enrollment has decreased by 200 students. This drop is expected to repeat itself next year, and for each of the next three years, which is as far as the projections go, undergraduate enrollment is expected to drop 150 students.

The spiraling enrollment is largely responsible for the budgetary problems. The University is, in turn, forced to increase tuition to the degree that by 1977-78, the price of a full-time undergraduate year will be \$2800. Rising tuition alone is not responsible for the enrollment drops, but it is certainly not going to help.

But GW is in a better position than many universities because it has a graduate program twice as large as the undergraduate, and the graduate program does not seem to be fading. So the University has a way out in the dilemma of rising costs and shrinking income. President Elliott has made it obvious that GW will "follow the trend towards more and more graduate students and programs." He has stated that GW is "strongly situated," but "this doesn't mean that George Washington can look the same 10 years from now as it does now."

We cannot help but interpret these statements as meaning that the GW undergraduate program is doomed. And who would debate a cold, solid economic argument? Who would go against the economic and enrollment trends when something as safe and strong as the GW graduate program could keep the University alive?

There is only one other consideration; with the loss of the undergraduate populace any trace of a community this school still possesses would go. It is hard enough to preserve a community spirit with the Master Plan's idea of warmth, but there is still a community here and it is made up of undergraduates.

Most student organizations are on the undergraduate level. Most of whatever organized social life that exists is on the undergraduate level. Student involvement in administrative matters is primarily the result of undergraduate interest. In short, GW community spirit is due to undergraduates.

Fading out the undergraduate program would effectively destroy this spirit, and this would be a great loss to the University—so great that it might just be worth fighting some of the economic trends. The undergraduates at this University add up to a lot more than just 5,000 tuition payments, and this addition is worth the major changes in policy that might keep the undergraduate program alive.

David Levy

## Please, Less NY and NJ

There it was, there for all the world to see. The Seymour Alpert Report, better known as the *GW Times*, featured those once-anxious-now-broken-in-Freshmen on page one of their December issue. The article brought to light some rather sobering data.

First, the article points out, "Since 1970 the percentage of accepted applicants who actually register has increased. And the College Board scores of the University's newest arrivals remain comfortably above the national median."

Music to the ear, but the facts are hardly meaningful as stated. While the registrant-per acceptance ratio has improved, one suspects the University has been accepting a higher percentage of applicants to begin with. And while the Board scores are above average, it is entirely possible that said scores are slipping just the same. If the University had information to the contrary, it should have been published, if for no other reason than to allay the fears of a skeptical reading public.

The worst, however, was yet to come. Freshmen, it seems, number only 791. Transfer students account for another 584 sources of tuition dollars. But compare this with the fall of 1968. According to the *College Handbook*, 1,102 freshmen enrolled that year. There were approximately 800 transfers to boot. In short, the University has 500 fewer incoming undergraduates per annum than it did five years ago.

Enrollment is decreasing everywhere, but costs are not. Obviously, something has to be done, so various University offices have set in motion plans to deal with the crunch. This would include Joseph Y. Ruth and his admissions office. They have made it clear that they intend to overhaul much of the recruiting process.

An admirable idea, but some of the methods to be implemented are not. Again, the *GW Times*: "... fewer trips will be made into the field. The emphasis will be changed from the number of miles traveled and schools visited to a more selective recruitment process. The concentration will be on schools where definite interest in GW has been expressed." Say it ain't so, Joe.

Such an approach can only serve to make the undergraduate student body less diverse, and yes, less interesting. One reason I chose GW over the "other" schools several miles uptown is because I regarded the students here as being from more varied backgrounds, some highly dissimilar in nature. If the new recruiting plan is implemented, we run the risk of making the student body homogenous to the point of being monolithic. We may well become much like the uptowners, more resembling a summer camp or a country club youth group than a major urban university.

I lived on Long Island for 14 years, and enjoyed nearly every minute of it. My love for the place will continue undiminished in spite of its deterioration. Just

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the same, I'd rather not stroll through Thurston feeling as though I was in the lobby of Syosset High School.

The prospect is not that far-fetched. There were times last year when a member of Tenafly (N.J.) High School, class of '72, could look around the second floor center cafeteria and spot as many as ten members from his class around the room. The clincher comes when Nassau and Essex Counties set up community college branches on 20th and H.

Yes, admissions, we need more than an occasional provincial around here to spice things up. Imagine life without hearing someone say "gawd day-ahm" or "shee-it" once in a while. I shudder to think it could happen, but we run that risk if we continue on the newly stated course.

There are other ways to cope with the declining enrollment-rising cost dilemma, and these should be exploited. Overlapping sure-fire high schools is not the way. If we do that we'll be making anyone as far away as Ohio an object of curiosity. And as any good Easterner knows, if Ohioans are so difficult to understand in quantity, well, they'd be downright beyond comprehension as a rare commodity.

David Levy is a sophomore from Cleveland presently at work on his comic novel on the energy crisis. Oil Gevalt!

## LETTERS TO THE EDITOR

### Scores Moves To Stall AUA

Well, it is certainly encouraging to know that paternalism is not dead on this campus. Certain faculty members are quite plainly branding students as irresponsible decision-makers, thereby placing this huge burden on themselves. So, recommendations are made by them to return the All University Assembly to the drawing board or re-establish student government.

Our resounding answer is NO! While some may view the AUA as containing defects, their magnitude is trivial in relation to the current governmental situation. Perhaps, this is realized by the purists but hoping that any further study would insure AUA death.

Likewise, students reject any thought of return to student government. Four years ago, the students voted to abolish their formal voice because its only audience was the deaf ears of the Faculty and Administration. Surely, history would repeat itself.

Many pray that this proposal of

an AUA will be implemented. Its tangible and intangible results would be extremely beneficial. If, however, the Faculty Senate and President Elliott choose to table AUA, and reinstate student government, I will be one of the first to initiate a new Abolition Party.

Bill Corcoran

### Registration Suggestions

I read your registration articles, always hoping for improvement. At the University of Maryland and at American University I was able to pre-register. The schools got the money sooner and on registration day the mob consisted of new students, people with problems, and of course the negligent ones who forgot to pre-register.

It seems like a useful topic for a research paper for an M.B.A. or an Education Administration student.

How about a "mail-registration" desk? The packets would contain a mimeographed page on how to compute fees, and the students would be required to state alternate

classes or sections in case a course was filled. Students would complete the cards and get advisors signatures in normal office hours. All cards and the check can be mailed in. The "mail registration" desk would check the cards, see that the check is correct, pull the class cards, and if everything is proper, sort into bins for distribution. If an alternate class had to be assigned, the student would be notified by mail. If something were incorrect, the student would be notified (using a multiple-choice, "check the box," postcard) to request his or her packet from the "mail registration" desk and process it during registration.

Couldn't the school plan room assignments better if approximate class sizes were known ahead of time?

Yvonne G. Trout

All items for publication must be typed, triple-space, on an 82 space line. Typewriters are available in the Hatchet office.

Deadlines are 4 p.m. Tuesday for the Thursday issue and 4 p.m. Friday for the Monday issue.

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Anne Chase

# GW: Excellent Training for Bureaucracy

There were a lot of complaints in last week's Hatchet about the disorganization, frustration and duplication involved in registration. The editorial suggested that registration was actually a successful attempt at mass hypnosis. It was on the right track, but should have carried the reasoning one step further. Registration, and indeed most of what makes up your GW

Mark Goldberg

## Con Law

I saw my friend Hoopnagle the other day. He's a third-year law student and he was very depressed. It seems that he had been reading the newspapers over his vacation—he usually doesn't have time for that sort of frivolity when he's attending law school—and he had discovered that the reputation of the legal profession has been besmirched by the involvement of so many lawyers in the Watergate scandals.

"I'm worried," he told me in tones of deepest despair. I don't want to be presumed a shyster before I even have a chance to become one."

I suggested that perhaps the damage done to the image of the profession wasn't as bad as he thought.

"Oh, it's bad all right," he said. "It's so bad that it wouldn't be undone even if they put Perry Mason reruns back in prime time."

"Well," I asked, "how about requiring that all law students pass a course in ethics before they receive their degrees?"

"It wouldn't work," Hoopnagle sighed. "People would just assume that any law student who passed the course cheated on the exams."

"Suppose every lawyer in the country had to make public his sources of income."

"experience," is a training period to prepare you for a job as a GS4 peon in the federal bureaucracy.

After you have spent four years hassling with add and drop forms which require four different signatures of people that go underground the day after registration and don't emerge until after the deadline has passed, special fees for everything,

regulations as long as your arm about what you can and can't do in the dorms, and answers like "it's not in the catalogue" to every imaginable question, you don't have to go through a socialization period when you get the only job available in Washington, GS 4 peon.

Once you've gone through that, you have learned not to ask embarrassing questions like "Why do you need 14 copies of that routing slip?" and "Why are 7 separate steps consuming at least three weeks necessary before these people can get their money?" You know the answer: "It's not in the catalogue," or "we can't do that," or "it's necessary to keep accurate records." You have gone past the hair-tearing stage into dumb acquiescence.

Early in my career at GW I noticed a curious phenomenon: people going from student to employee, like steps, as though they couldn't bear to tear themselves away from the place (for that matter, look at me. I graduated two years ago, and I'm still writing things for the Hatchet). I worked for GW one summer, and it's not that

much different from the government-boring repetitive work and supervisors who are sticklers for everything.

So console yourselves if you have been having nightmares of the world-wide depression. The government will never run out of money. With the amount they take out of your paycheck, you are practically paying your own salary, and you are uniquely qualified for their jobs. The key to staying in the government is an ability to cope, sort of like going through a lifetime mental endurance course.

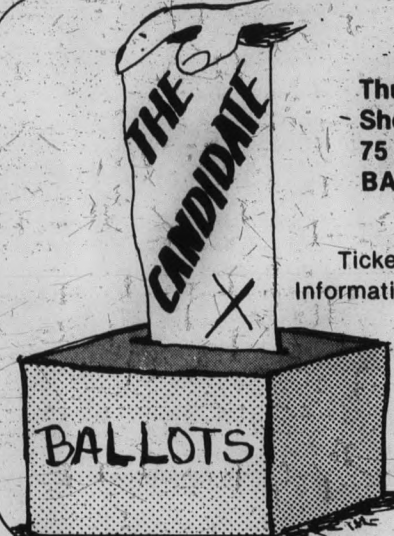
GW people have already had 4 years start in coping, coping with closed classes, nutty professors, and those byzantine course requirements that were developed to be gotten out of. At GW you learn to wait, wait to actually learn something in one of your courses, wait in line after line

for everything, wait for non-existent library books. This training comes in very handy in the government where intelligent adults have told me that they worked for from 6 to 19 years before being given any responsibility.

So take a positive view of things. Think of all the valuable mental training you are receiving. Of course it is a bit disillusioning to realize that while you thought you were going to learn to think, you are actually getting the best course in peasant stoicism available in Washington.

One must consider all the angles of these questions, however. In my experience, it's the peasant stoics that get the jobs because their employers don't like bother. So it all works out in the end.

Anne Chase is a recent GW graduate.




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# An Open Letter

**TO: THE TRUSTEES OF THE GEORGE  
WASHINGTON UNIVERSITY  
PRESIDENT LLOYD H. ELLIOTT  
THE FACULTY**

The Task Force for Staff Representation\* asks your support in establishing a University Senate at The George Washington University. While a university is generally viewed in terms of its "faculty" and "students," it should be emphasized that the "non-academic staff" of a university remains an essential and important part of it, not only by reason of size, but by reason of the many vital services it provides to the university. The non-academic staff at GW numbers approximately 3,300 and performs daily those services indispensable to the operation of the University at large and is, of necessity, an integral part of it.

The response of the non-academic staff at GW to the proposed University Senate strongly supports implementation of such a plan for it would give proper recognition to a major body, now unrepresented, of the University Community. Further, it is the consensus of opinion of non-academic staff at GW that if the governing body of the University is to serve the *best interests* of the *entire* University Community, then it must be truly representative of the entire University Community; the proposed University Senate would provide this representation.

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\* includes all non-academic personnel in the entire University Community, including the Medical Center